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ABSTRACT

This case study addresses the need for qualitative descriptions of effective music teaching and explores exemplary elementary general music teaching. An elementary general music teacher with 23 years of experience was observed teaching sixth graders for 10 weeks of instruction and was interviewed before and after each observation. Patterns in teaching were compared to elements found in a musical composition called a fugue. The participant's teaching was represented in several phases. The first section of the compositional model began with the statement "believe in yourself" which informed the entirety of his teaching. Following this, ideas and concepts such as beliefs, representations of the content and stance, were directly stated or visible to students--ideas were manipulated and tested in various ways. The third section was a restatement of ideas from the first section, but with a focus on students. Two implications are highlighted for the potential to inform current and future research. First, studies originating from a musical context have the potential to make unique contributions to a growing body of research in teaching; and second, as a result of multiple years of experiences with students, arts educators can build upon past learning to provide essential experiences for students. (Contains approximately 60 references.) (AA)

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ED 361 298

Believe in Yourself: A Case Study of Exemplary Music Teaching

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Running Head: EXEMPLARY MUSIC TEACHING

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Abstract

This case study, designed to address a need for qualitative descriptions of effective music teaching, explores exemplary elementary general music teaching. The participant was observed teaching for ten weeks of instruction and interviewed before and after each observation. In contrast to linear models of teaching, the model developed in this study highlights the complex and integrated nature of the teaching process. In this study, patterns in teaching were compared to elements found in a musical composition called a fugue. The participant's teaching was represented in several sections or phases. The first section of the compositional model began with a powerful statement, believe in yourself, which informed the entirety of his teaching. Following this, ideas and concepts such as beliefs, representations of the content, and stance were directly stated or visible to students. In the second section, these ideas were manipulated and tested out in various ways. Since student experiences in music class ranged over multiple years, this study focused on only one possible development of these ideas during the composition unit in the third quarter of the sixth grade school year. The third section was a restatement of ideas from the first section, but with a focus on students. The observed teaching, like a musical fugue, included climactic and culminating activities. Two implications can be highlighted for the potential to inform current and future research. First, studies originating from a musical context, which includes specialized forms and symbols, have the potential to make unique contributions to a growing body of research in teaching. While researchers have considered language as a medium for categorizing thought, research into other symbol systems can inform research of teacher thinking. Second, as a result of

multiple years of experience with students, arts educators can build upon past learning to provide essential experiences for students. This research suggests that the goals of exemplary fine arts teachers exist at a larger level than a typical instructional unit.

In recent years, an increasing amount of educational research has focused on the behaviors of effective classroom teachers. Frequently, these research studies characterize the relationship between teacher behavior and student achievement as causal and uni-directional (Erickson, 1986). Also, since the tool for analysis is pre-determined, and therefore, does not take into account the variability of the subjects, this type of research, labeled process-product, often results in one-dimensional explanations of teacher-effectiveness (Erickson, 1986). As a result of utilizing this research design, classroom interactions and teacher deliberations are streamlined into narrow descriptions, paying scarce attention to the complexity of the reciprocal processes of teaching and learning.

Similar to educational research, music education research has often employed quantitative techniques to study effective teaching. These studies focus on several areas including personal/professional characteristics, competencies, instructional behaviors, attitudes, and achievement (Caldwell, 1980; Baker, 1981; Depugh, 1987; Ellsworth, 1985; Farmilio, 1981; Fiocca, 1986; Jessup, 1984; Moore, 1987; Sims, 1985; Smith, 1985, Taebel, 1980; Taylor, 1980). Although these studies can help to form general understandings of successful music teaching, their usefulness is limited.

Instead, long-term observational study, which relies on "thick description" of context, action, and emotions, more adequately captures the multidimensional nature of teaching (Erickson, 1986; Patton, 1990). In the field of music education, there is increased interest in investigations of music teaching which utilize naturalistic methods (Reimer, 1985). In particular, a need exists for case studies of music teachers (Jordon, 1989; Ross, 1989). However, studies focusing on

elementary general music classrooms and teachers are limited (Pfeuffer, 1981; Theil, 1983). At the same time, Regelski (1981) points out that there is a lack of effectiveness in teaching composition in elementary general music classes.

While viewing teaching as a complex activity, various educational researchers have attempted to characterize the nature of teacher knowledge, utilizing different constructs such as practical knowledge (Elbaz, 1983), personal practical knowledge (Connely and Clandinin, 1984), pedagogical-content knowledge (Shulman, 1987), and pedagogical expertise (Berliner,1986, Leinhardt, 1983). In addition, some research suggests that teachers also bring points of view or perspectives to the teaching process, in the form of values, beliefs, and commitments which are integrated with other types of knowledge (Janesick, 1977; Munby, 1986; Nespor, 1985) to form a particular orientation, or stance, toward teaching (Bruner, 1986).

Unfortunately, some studies of teacher knowledge and beliefs are limited by the research design. Elbaz's (1983) initial study consisted of five informant interviews, and two classroom observations. Since some knowledge is represented symbolically, and cannot necessarily be explicated through direct conversation (Gardner, 1987, Schon, 1983), it follows that a greater number of observations may yield patterns inaccessible through interviews. At the same time, some of these studies are limited by the use of stimulated recall, a technique criticized (Yinger, 1986) for the equivalence drawn between thinking-in-action and thinking about an action, as reported while viewing a video of oneself teaching.

In addition to research design, studies of teacher knowledge are also limited in scope. Recent studies have focused on particular content areas like mathematics

(Borko & Livingston, 1989; Leinhardt, 1986; Yinger, 1987) and social studies (Peterson & Comeaux, 1987). However, a need exists for studying exemplary teaching in a variety of subject areas (Borko & Livingston, 1989). Research suggests that student teachers from various subject areas plan differently (Borko, Livingston, McCaleb, &Mauro, 1988) and that teachers in different subject areas use content knowledge differently in the classroom (Shulman, 1987).

At the same time, philosophical writings support the arts as areas of specialized symbolic functioning through which ideas are expressed non-linguistically (Cassirer, 1953; Gardner, 1983; Goodman, 1968; Langer, 1942). Furthermore, the nature of musical symbols points to both referential and expressive capacities (Gardner & Wolf, 1983; Reimer 1989). The organization of symbols into a musical form denotes properties of shape, direction, and location that are interdependent (Arnheim, 1966, Benjamin, 1986).

These understandings of the nature of art, combined with recent conceptions of teacher as improviser/performer (Yinger, 1987) support inquiry into the process or "mental set" of arts teaching (Davis & Gardner, 1992) where a teacher's artistic cognition and teaching meld into a structure that is holistic, idiosyncratic, and implicit (Csikszentmihalyi and Schiefele, 1992). Such an exploration into arts teaching can utilize the dynamic and multi-faceted qualities of artistic products which cannot be tested empirically.

Method

Participant and Setting

The participant in this study, Mr. Gibson, was an elementary general music teacher in his twenty-third year of teaching. The participant was one of several

music educators nominated by colleagues and local music educators for excellence in music teaching. The nominated teachers were observed by the researcher, who had knowledge of research in teaching, observation techniques, and music teaching experience. Recent research in music teaching expertise (Standley and Madsen, 1991), as well as curriculum design and teacher interaction with students contributed to the selection of one participant.

The study took place in a Midwestern suburban elementary school during the third quarter of the 1991-92 school year. Data were collected during the participant's work with two sixth grade classes engaged in writing musical compositions over a period of five months.

Data Collection

Naturalistic methods were used to acquire the data for this study. The specific techniques employed included participant observation, informal interviews, transcription of formal interviews, and gathering documents such as student worksheets and teaching documents. After each observation, the researcher typed field notes which included observations, questions, and analytical memos noting patterns. Interview guides, composed of questions from the field notes, were written for formal interviews.

The participant was observed teaching sixth grade students bi-weekly from January until April 1992. During the first weekly observation, the researcher collected data for two classes which met consecutively. This allowed the researcher to notice differences in the presentation of material and interactions with students. Data collected during the second weekly observation provided continuous data for the entire instructional unit. In addition, data were collected while informally

interviewing before the school day and during the teacher's planning period. Formal interviews were conducted on non-instructional teaching days.

Data Analysis

The researcher utilized a general analytic procedure called analytic induction (Goetz and LeCompte, 1984). This procedure involves reducing data into categories, then developing relationships among these categories. Field notes were coded and narrative pieces written to clarify emerging patterns. In addition, a visual display of the data was drawn to demonstrate an emerging conception of the informant's teaching.

Beginning with a spiral process model, the researcher attempted to capture the interactions among observed pattern areas. However, the limits of this model soon became apparent since the complexity of the classroom was not being captured in this linear, static illustration. At the same time, recent conceptions of teaching as a compositional activity (Yinger, 1987) encouraged the researcher to consider the similarities between teaching and composing. The qualities of a musical composition seemed to relate to the observed music classroom in which ideas were represented, interrelated, and combined toward a culminating event. In addition, using a musical model to explore music teaching enabled the researcher to draw on the richness inherent in music while also appealing to the reader's artistic sensitivities.

Consequently, the researcher began to explore musical forms as a way to portray the interrelated, contrapuntal nature of teaching. Indeed, "music has temporal and simultaneous qualities, and its understandings cannot be easily teased apart or sequenced in a tidy, linear, or rationalistic way" (May, 1990). While

viewing the temporal or successive qualities of music, events can be grouped into patterned units. On the other hand, in considering the simultaneous nature of music, where different musical lines or voices are played at the same time, the listener can focus on the creation of new timbres, or tone colors (Serafine, 1986). By considering the successive and simultaneous natures of the classroom, the researcher attempted to portray teaching as an event which has an underlying, integrated, and continuously evolving structure.

The research yielded a structure where one main idea, followed by similar, yet distinct ideas, was "played out" in various activities and conversations. Sometimes these ideas were stated singularly while other times, they interacted with each other to form a "note against note" or counterpoint. The expression of the main idea fluctuated between a clear statement to a manipulation and testing of this idea. In any case, all of the material could be traced back to the main idea. In music, such a composition is called a fugue. Metaphorically speaking, the informant's teaching was the composition of a teaching fugue.

Results

The Nature of a Fugue

Frequently studied by musicians, a fugue is a musical composition or compositional technique derived from thirteenth century polyphonic music. All of the elements of musical structure are present in a fugue: a statement of a main idea along with secondary ideas or themes, a manipulation of these ideas, and a return to the initial ideas. Throughout the major sections of a fugue, there is a large scale organization which exhibits balance, proportion, and shape, while considering the musical expression of dualities such as unity/variety, continuity/articulation, and

tension/release (Benjamin, 1986). Also, a fugue contains voices, or musical lines. These voices play off of and interact with each other. The voices in a fugue are equal in wight, since no one voice contains all of the musical ideas.

Although the word fugue often represents a compositional form, the term fugue also describes a procedure, rather than an exact musical form. In both cases, one main idea, often called the subject, serves as the core material through which a piece of music develops (Lemacher & Schroeder, 1967). Accordingly, a discussion of fugal form acknowledges the presence of common features including a subject, answer, countersubject, episode, and stretto, and no absolute rules for combining these elements. In fact, there are no two fugues exactly alike in the use and combination of fugal elements.

Likewise, no two teachers, or their classrooms, are exactly alike. The skill and expertise of the teacher can be evaluated according to use of "elements" such as beliefs, life experiences, stance toward teaching and learning, and representation of the content, and the creative combination and development of these ideas. A more thorough understanding of excellent teaching results from long term observation of daily teacher and classroom activities.

Although it is helpful to separate and examine the aspects of a form that contribute to its effectiveness, limitations exist with such an analysis since "a fugue is a seamless musical entity, and the sections of it won't be as distinct as a chart suggests" (Benjamin, 1986). Likewise, the observed general music classroom was a series of bi-weekly meetings where aspects contributing to the teacher's effectiveness melded together to form a unit on composition.

The Nature of a Teaching Fugue

Frequently, a composition is written as a representation of extra-musical events and helps the listener experience these events. However, the meaning and value of the work is based on its musical qualities and structures, and not its representation of extra-musical events (Reimer, 1989). Likewise, the meaning of a "teaching" fugue originates in its particular qualities. The effectiveness of the informant's teaching lies in the utilization and combination of elements. Of course, the fugue composed is unique, as is the informant a unique person. Such attention to individuality supports the need for "greater recognition of...the ways that people are different. Nowhere is this more basic than in the arts" (Reimer, 1985).

The length of time used to compose his fugue ranged over several years, from kindergarten until the sixth grade. During these years, the teacher utilized similar themes or ideas as students moved through various curricular units. However, each unit was different from previous classroom activities in the development of ideas. The informant's teaching consisted of composing many different development sections, each section being a new unit or quarter of the school year.

Like a musical fugue, the informant's fugue can be divided into major sections. The first section of the fugue, the first entry group, was composed during the kindergarten or first grade year, and referred back to and reviewed at the beginning of each new unit or quarter of the school year. As students engaged in each unit, the fugue moved into a second section, the development, where fragments from elements in the first entry group were manipulated. The particular unit observed focused on the composition of a rondo by sixth grade students. As students completed their compositions, the fugue moved into a third section, the

final entry group. Although this section contained elements similar to the first entry group, these elements took a different focus. Like the first entry group, the ideas in the final entry group were utilized and reviewed over multiple years of music class. The stretto, a device unique to the final entry group, brought a sense of climax to the ending of both the composition unit and several years of music class. The fugue ended on a pedal point which produced a broadening effect. Likewise, the events of the classroom were applied to life outside the classroom, thus achieving a sense of culmination. Below is a more detailed explanation of the elements in the sections of the participant's fugue.

First Entry Group

The fugue Mr. Gibson composed can be divided into three major sections- first entry group, development, and final entry group. In the first entry group (see Figure 1), the various building blocks, or elements of the informant's teaching were introduced.

Insert Figure 1 about here

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believe in Yourself: Subject.

A fugue originates from a short, distinctive, pervasive and recognizable phrase called a subject. Usually, the subject is first stated on its own. An effective subject has a strong sense of character and individuality, while also maintaining flexibility for subsequent manipulation.

If the subject, or main idea of the teacher is sufficiently complex to enable its application to various contexts and activities, the classroom, like a musical

composition, can be a site for dynamic and invigorating learning experiences.

The first day of the composition unit, the informant clearly expressed the subject, believe in yourself, both in verbal and written form. While explaining the procedures for the quarter to students, he repeated the short, distinctive phrase believe in yourself. Throughout the composition unit, this phrase seemed to guide activities and interactions. The phrase, unique in its direct appeal to students, was referred to at different points in the quarter. At the same time, before beginning to compose, students were required to select a grade for the quarter, and sign a contract- the written expression of believe in yourself.

life History: Linking Material.

The acting out of the subject, believe in yourself, was filtered through the informant's life experiences as a musician, student, and teacher. By considering his life history as linking material between the subject and countersubject, the connected nature between a teacher's life and work may be realized. The linking material allowed the subject and countersubject to elide so that the subject, believe in yourself, seemed to flow into its manifestation in the classroom.

Over several months, Mr. Gibson traced a brief sketch of his life history, including experiences as a student, musical background, and career decisions. As a student, Mr. Gibson was different from other children: "I was the round peg that didn't fit in the square hole" . Although he encountered a few teachers that helped him, still, "I experienced little joy in attending school for the purpose of learning because the teachers there did not let me see the picture of my model". These experiences informed his approach to teaching and students.

visual Representations of Music: Answer.

In a musical fugue, the subject of a fugue is usually followed by an answer, in a different voice. Although the answer is composed of almost identical notes, it begins on a different pitch, thus moving the fugue into a different key. In the classroom, music, what might normally be considered the subject, served as the answer. Music, more specifically, representations of music, allowed the informant's beliefs and enactment of those beliefs as an alternative model to move forward in the context of the classroom. Similar to well-written fugues, in Mr. Gibson's classroom, each statement of the answer was slightly different, adding variety to the fugue. Mr. Gibson represented music in three ways: visually, aurally, and kinesthetically. Each answer in this analysis focuses on one of these representations.

The visual representations of the content functioned as a means for enabling students to believe in themselves. These visual representations often utilized key phrases, and could be quickly reconstructed when solving a problem. Mr. Gibson constructed several visual systems to explain basic concepts like rhythm and transposing.

alternative Model: Countersubject.

The countersubject usually enters slightly after the answer, but in the same voice as the subject. Although it contains motives that are unique from the subject, it still flows out of the subject. Bruner (1986) suggests that the generative nature of life history, coupled with symbol making results in a construction of the self that is expressed in a stance through which a person interprets and composes one's world. Indeed, the stance as an alternative model was a result of the combination of beliefs, life history, and music. Besides constructing a clear and well integrated

curriculum, thus enabling belief in oneself to occur, the teacher explicitly encouraged belief. By drawing from personal experience as a student and teacher, the informant created a classroom environment where students were surrounded by opportunities to succeed. The complexity of the fugue, and the classroom, was captured as the answer, music, and the countersubject, alternative model, were played at the same time. The informant's stance was a confirmation that he believed in himself as he acted out his model of who he was on a daily basis.

beliefs About Teaching: Subject.

The first entry group of the fugue continued with a statement of the subject in the original key. However, the subject was stated in a third voice, eight steps higher than the first entry of the subject. Likewise, Mr. Gibson's third voice entry of the subject focused on his beliefs about teaching, which originated from a belief in himself.

While discussing daily activities in the music classroom, the informant revealed beliefs about teaching that guided his work. The following statements represent some of his views about the qualities of good teachers:

> The most important thing in teaching is to just be yourself.
>
> I have to be accessible to kids.
>
> The good teachers are the invisible ones, the ones that you never see. They are always off with students, doing something.

alternative Model to Other Teachers: Countersubject.

During the second entry of the subject, the countersubject was also stated a second time, in another voice. Altered from the first entry, this countersubject focused on the informant being an alternative model to other teachers. These

second entries of the subject and countersubject interacted "rhythmically" in their focus on teaching and teachers.

The concept of being an alternative model related to several areas of Mr. Gibson's teaching including the use of space and routines. Upon entering the classroom, one was struck by the openess of the room. The younger children entered and sat on the floor. The older children sat in chairs which they selected from the five piles of chairs stacked against one wall, if they chose. Passing out papers, a common teacher routine, was accomplished by throwing papers on the floor, and having students respond by jumping from their seats to receive one.

At the same time, Mr. Gibson acknowledged that "I want to do things that other teachers don't do". He suggested that many teachers were too caught up in the bureaucracy of schooling:

> "I don't have seating charts...teachers need to stop worrying about the dumb rules and get on with it. Kids need to see that they are going somewhere and doing something".

The model of a teacher as alternative stemmed from Mr. Gibson's characteristics and life experiences. Interestingly, one can view the alternative model as originating from Mr. Gibson's belief in himself. Mr. Gibson realized he was different, then applied who he was to teaching. Besides encouraging students to believe in themselves, Mr. Gibson also exemplified his words of advice.

<u>aural Representations of Music: Answer.</u>

The final part Mr. Gibson composed consisted of another answer stated in the first voice. As stated earlier, each answer is slightly different from its predecessor, adding variety to the composition. Likewise, this second answer

focused on aural representations of music.

Besides constructing visual representations, Mr. Gibson often provided aural representations of music by telling stories to help students understand various concepts. During the composition unit, while selecting a rhythm for their composition, students sometimes began with shorter note values, and then inserted notes with longer values at the end of a phrase, disrupting the rhythmic flow of the composition. Mr. Gibson compared this to a story of riding in a car:

> This is like riding in the Schmidt Mobile. When they go for a ride, they like to ride like this, starting off slowly, and getting faster gradually (demonstrates the motion with a chalk eraser). They don't like to ride like this (demonstrates starting and stopping several times, as if the car is sputtering).

As a result of these visual representations, students could develop more thorough understandings of musical concepts as well as utilize these understandings in solving problems. Later on, knowledge gleaned from problem solving activities was applied to individual performance experiences.

Development

The development section stood in contrast to the first entry group. This section alternated between sequential manipulation of fragments of the subject, answer, and countersubject, and statements of the subject in keys other than the original. (See Figure 2) This entire unit took place over ten weeks, each episode and middle entry unit lasting about five weeks.

Insert Figure 2 about here

the First Part of The Composition Unit: Episode 1.

Throughout the composition unit, the students' rondos were formed by utilizing an additive, step by step procedure. By following these steps, students constructed the treble line of their rondo composition in standard notation. The episodes in the fugue Mr. Gibson composed were periods during the quarter where the subjects, answers, and countersubjects were present while students composed a rondo. Although these elements were not stated directly or completely in each class meeting, aspects of each were present. For example, while students worked through the first eight steps in composing a rondo, the teacher acted as a consultant and distinguished himself as being different from other teachers in the building by sitting at one of the two tables with the students. Also, he encouraged students to ask other students in the room to answer questions, which demonstrated that the teacher was not the ultimate source for answers.

Also, the informant expected students to write compositions of varying difficulty, depending on their musical background and intellectual level. Students who were more advanced were told to write a composition with sections containing four instead of three measures. This variability in student compositions demonstrated a belief that students learn at different rates. Next, after students selected chord progressions for their compositions, individual members from these chords were chosen utilizing a number scheme. Students selected one of these numbers and placed it above the rhythms in each measure. This procedure of numbering notes was a particular way of visually representing music.

enjoy the Moment: Middle Entry 1.

After completing the treble line of their rondo, students were able to listen to

and critique their product thus far. In other words, this episode had modulated to a new part of the fugue where the middle entry of the subject occurred. During the composition unit, there was a moment students heard the results of their work for the first time, and acknowledged their potential for believing in themselves: "Usually, when kids hear it (their composition), their jaws drop. They ask: what should I do next? I first tell them to enjoy the moment!".

Similarly, the middle entry is a point in the fugue where that statement of the subject is recognizable, but in a different key. Students could believe in themselves while enjoying the moment of hearing their composition for the first time. At the same time, while the subject was played in the first voice, the other two voices developed countersubject and answer material. The fact that the subject statement and development of fragments occurred simultaneously captured the reality of the classroom where students worked at different rates. While the teacher encouraged one student to "enjoy the moment", he worked with other students who had not yet completed the first part of the composition unit.

For example,as a result of not scoring a 70% on the second quarter test, some students had not earned the privilege of participating in the listening and xylophone activities, which alternated classes with composing. These students soon realized the limitations of their lack of effort, and asked to be considered for participating in these other activities. Mr. Gibson utilized this opportunity to show students that they could make an effort to reach a goal. He was an alternative model to other teachers by giving students an opportunity to work hard and accomplish a goal.

Finally, before students converted their number scheme for the first part of

the composition unit into standard notation, they had to select the key for their composition. Using a reference book that described the various moods of keys, students decided what mood they hoped to portray with their compositions. This discussion about musical keys demonstrated another aural representation of music.

the Second Part of the Composition Unit: Episode 2.

During the second part of the composition unit, students picked from four possible basslines, notated the bassline, and wrote a final copy of the rondo consisting of the revised treble line and the bassline. At the same time, the second episode of the development section of Mr. Gibson's fugue consisted of the fragments of the subject, answer, and countersubject being developed while students worked through the remaining steps for composing a rondo. More complex in texture, the second part of the composition process seemed to mirror this complexity with increased pacing and activity as students worked to complete compositions by the end of the quarter.

As students worked toward the completion of their rondo, Mr. Gibson had to remind students not to "fall in the trap" of making every section different. Since the rondo was in the form ABACABA, each occurrence of the A and B sections was identical. However, students sometimes forgot this fact, and wrote completely different notes for repeated sections. Mr. Gibson's reminder to students was a manifestation of his conceptions of music as structured and patterned.

During this episode, the informant gave students several choices for the bassline to accompany the treble line already written. As students stood next to the piano, Mr. Gibson played the various possibilities such as the "wall of sound" (Alberti bass), "boom chick", and "layed back" (sustained chord). This process

was a way of aurally representing music to the students.

At the same time, the informant continued to act as an alternative model to other teachers as students wrote their individual compositions. Viewing the composition unit as "a lesson in confidence and trust," he allowed students to work in the music room while he left twice each period to help students with the xylophone activity. Also, students who participated in the listening lesson were trusted to responsibly walk to and from the library without him. The informant believed that sixth grade students wanted to be treated as adults, and would do so if provided with motivating and challenging activities.

beliefs About Music: Middle Entry 2.

While students constructed their compositions, the teacher's particular approach to the content area became apparent. He described himself as a self-taught musician, which he felt made him a better teacher. The informant had well defined views about what he teaches: "I teach music, not singing, like most general music teachers. I want students to be musically literate. They need to know how to read and write music, just like they learn how to read and write in the classroom" . Along with this, he described music as a "tremendous logic process".

Given these ideas about the subject matter, the teacher constructed the content so that "it all hooks up". For instance, while students were adding passing and neighboring tones to their compositions, they were also learning how to play these devices on the xylophone. Also, he tried to show students how some music was repetitive, instead of suggesting that some music was better than other music. Throughout his teaching, he wanted students to realize that "an intellectual activity can be fun. Kids need to see how easy a piece of music is, especially if you can

predict what is coming next".

The informant's comment that he teaches "music not singing" showed his intentions to provide students with musical experiences from which they could build and draw upon. The end result of composing a rondo was a visual, symbolic representation of music. Also, as a result of creating this composition, students gained a more complete understanding of the relationship between aural and visual representations of music, in the form of standard notation.

Final Entry Group

The final section of the fugue contained elements found in the first entry group including the subject, answer, and countersubject . However, these elements were treated differently. In this "teaching" fugue, the final entry group focused on students. (See Figure 3)

Insert Figure 3 about here

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beliefs About Students: Subject .

The final statement of the subject, stated in a different voice from the first entry of the subject, focused on the informant's beliefs about students. Throughout his teaching, the informant articulated views about students, including their characteristics, how they learn, and the teacher/student relationship. For example, he acknowledged that "kids can learn anything" but that students were often passive in their approach to learning. As a result, he tried to show students that "to be a problem solver, you have to be a risk taker".

kinesthetic Representations of Music: Answer.

Although students were able to solve difficult problems both on worksheets and during composing by referring to the visual and aural representations of musical concepts, written problem solving was not the culminating experience of Mr. Gibson's teaching. The knowledge gained from problem solving was applied to a performance experience: playing the piano. As a result of this application, students were encouraged to not only believe in themselves as musical problem solvers, but also, as musical performers.

Over the course of several months of instruction, the informant frequently referred to the piano in helping students to understand musical concepts. At the same time, continued exposure to the piano contributed to the development of piano playing skills. References to the piano were visual, aural, and kinesthetic in nature.

A visual representation of the piano keyboard aided students in understanding the process of making a major chord minor. Although some students could follow the verbal directions to "flat the middle note", other students needed to relate these directions to a physical change of moving the middle member of the chord to the left, thus lowering its pitch, and changing the tonality of the chord.

Besides using visual representations of the piano, Mr. Gibson also associated the piano with aural explanations of concepts. For instance, the concept of chords was first introduced by having a student play chords at the piano. By listening to the tonality change when different members of a chord were raised or lowered, students discovered which chords had sharped members. In other words, students were guided by an aural conception of major chords, which originated from the piano, as they developed a visual chord chart in future classes.

the Alternative Model for Students: Countersubject.

On a daily basis, the informant acted out his model of who he was, as a person and as a teacher. At the same time, he encouraged students to subscribe to the model. As a result, connections could be drawn between student activities and the teacher's characteristics. In several instances, the teacher set up situations where students were encouraged to act differently, both from their friends and how they would with other teachers. These instances can be separated into two categories of behavior: student effort and student choice. While engaged in events, students realized, often implicitly, that they were in an environment where they could act differently. Student participation in these experiences continuously affirmed the subject of the fugue, believe in yourself.

Numerous instances and activities shaped student understanding of making an effort. While solving worksheet problems, taking a test, and writing a composition, students were exposed to concepts that elicited effort such as self evaluation, and not needing the teacher. Furthermore, the informant encouraged student effort by utilizing phrases such as "demand the right to know" and "guessing is good".

The teacher also encouraged students to be different by providing choices. At the start of the quarter, while explaining the contract, the teacher asked students to select the grade they would earn. This exercise taught students that they had to make a commitment and responsibly follow through:

> You've got to put your name on the dotted line. And, you have to do everything you said you had to do, whether you like it or not. Because, when you're out driving your Lamborghini...you have to

send the bank $462.14 every thirteenth of the month, whether you want to or not .

Students were encouraged to believe in themselves by being different. The teacher's understanding of his qualities were transferred into being an alternative model to other teachers. He played out this stance through the activities and approaches to these activities. By encouraging students to make an effort and showing them they had choices, he fostered a model of alternativity for students. Such a model also allowed the subject, believe in yourself, and the answer, music, to be carried out and applied to life outside of the music classroom.

piano Appointment: Stretto.

Toward the end of the final entry group, the teacher introduced the stretto device, which provided a sense of climax to both the third quarter and the multiple years of music instruction. Here, beliefs and representations of music entered successively closer. The effect was that of the subject overwhelming the student. In the informant's "teaching" fugue, the piano appointment was an event where belief in oneself was brought head to head with representations of music.

During the third quarter of the school year, the informant had students "focus their knowledge" of the piano by signing up for a piano appointment. At this time, students could draw upon the knowledge acquired in class where the piano aided in understanding the construction and tonality of chords. This was an opportunity "for all of you who play the keyboard, and that's all of you".

Student belief that he/she could play the piano coincided with musical representations developed over several years of general music instruction. Since believe in yourself was an effective subject, the subject and answer worked well

together in forming a harmonious stretto: the piano appointment. The piano appointment had a dramatic effect since students scheduled the appointment around other student activities. Near the end of the quarter, when many students had to work at a faster pace to finish their rondo, the piano appointment seemed to add drama as students needed to complete both activities by the last day of the quarter.

the Connection to Life Beyond the Classroom: Pedal Point .

The final entry group in the "teaching" fugue, similar to musical fugues, ended with a pedal point, which gave an impression of broadening to the fugue. As a result of working through the composition of a fugue, students were able to broaden and transfer the experiences of the music classroom to other musical and life events. By re-examining the informant's conceptions of the subject, teaching, learning, self, and student groups, one realizes his goals reached beyond the confines of the classroom.

The teacher's underlying goal was that "students will enjoy and go on with music". He hoped that students would be involved with music, even outside the context of school. Through a balance achieved by the inclusion of cognitive, aural, and performance activities, he provided for the possibility that

> They might teach themselves, like I did. See, their friends might all be jocks. But this is something they can do in private. And when they are older, they will be able to figure it out. I want to show them they have the knowledge: they just have to put it together.

At the same time, characteristics of music related to life outside the classroom. As a symbol system, music is filled with patterns. Mr. Gibson drew attention to the patterns in music as he worked through problems with students:

> When they write chords, I'm showing them a pattern, how each measure of the pattern repeats with different chords. I'm trying to show them that, in life, patterns make your life easy. They need to be able to pick out patterns. Later on, they can elaborate and change patterns.

A key element of each of the above situations was the idea that patterns make your life easy. If students took nothing else from their elementary school years, they could draw upon this phrase, and how the music classroom mirrored real life.

As a result of his commitment to teaching, and composing a challenging and integrated classroom, the teacher provided memorable experiences for students. By utilizing his beliefs and expectations of students and himself, he constructed a classroom that promoted student understanding and belief. What was most impressive was his commitment to not only music, but also, to students. At each point in the compositional process, the phrase, or subject pervaded: Believe In Yourself.

Discussion

This study had several findings. First, the teacher held beliefs that were powerful organizers for his approach to teaching and learning. His beliefs, which might appear to be deceptively simple, were highly effective in their ability to be manipulated and developed in various ways.

Second, his classroom was a complex and highly integrated environment. In the past, research in expert teaching has focused on knowledge. However, as portrayed in the model of a musical fugue, a teacher's knowledge does not exist apart from beliefs.

Third, the informant teacher's goals were reviewed and developed over an extended period of time. In his teaching, beliefs about teaching and learning, as well as representations of the content were revisited with each new curricular unit. These concepts were manipulated and tested out in different ways, as students were exposed to new material. His teaching can be conceptualized as the composition of a fugue, written from a student's first experiences with the teacher until the end of the sixth grade year.

Fourth, the teacher's highly effective and integrated music classroom activities could be transferred to other life experiences. It was as if the the teacher's conception of the classroom stretched beyond the four walls of the music room. As a result of his efforts to make the music classroom accessible and meaningful, his teaching could be applied to subsequent experiences of "composing" by students. Such a direct attempt to show students the effect of effort and choices enabled students to be actively involved in the creative process of learning.

Conclusion and Implications

This study showed that, similar to a musical fugue, teaching has an overall structure which can be divided into several sections. In each section, three interweaving voices manipulated the musical material to form an integrated combination of the teacher, content, and beliefs. The first section began with one powerful phrase which informed the entirety of his actions: Believe in Yourself. Throughout this section, various ideas were introduced among the three voices. In the second section, fragments of these ideas were tested out and explored. In his teaching, this exploration consisted of various curricular units. This study focused on one unit where the presentation of the teacher's beliefs, representations of

music, and stance as an alternative model alternated with clear statements of the initial idea, Believe in Yourself. In the final section of the fugue, ideas from the first section returned, but with a different focus. This section also contained devices which provided a sense of climax to student experiences in the music classroom. At the close of the fugue, a sense of broadening was achieved as students were enabled to transfer ideas from the music classroom to other life events.

Implications for Research in Teaching

Although this study holds several implications, three implications will be highlighted for the potential to inform current and future research. First, studies originating from a framework such as music,which includes specialized forms, symbols, and affect, have the potential to contribute in a unique way to a growing body of research in teaching. While researchers have considered language as a medium for categorizing thought, research into other symbol systems can inform research of teacher thinking.

Second, as a result of multiple years of experience with students, arts educators can build upon past learnings to provide essential experiences for students. Indeed, the informant's teaching demonstrates that an exemplary teacher's plans extend over a long period of time. Since his beliefs and representations of the content were referred back to and developed over several years, it is apparent that the goals of fine arts teachers exist at a larger level than a typical instructional unit. Prospective teachers need to be introduced to their future where planning will encompass a larger scope.

A third implication emerges from the finding that the informant brought his

beliefs, values, and history into his teaching. This study demonstrates that effective teachers hold beliefs that are powerful organizers for their approach to teaching and learning. An exemplary teacher's beliefs, which may be deceptively simple, are highly effective in their ability to be manipulated in different ways.

Implications for Research in Music Education

One implication of this study for the music education research community emerges from its detailed description of exemplary music teaching. Historically, studies of effective music teaching have utilized a process-product research design where pre-formed categories and codes, applied to various teachers, have resulted in generalized lists of effective teaching behaviors. Such studies, when compared to the findings of this study, seem shallow from an absence of context reported in the findings. This study demonstrates that context is crucial in understanding the compositional nature of a classroom where events are complexly woven together as both successive and simultaneous.

Also, research in music teaching has the potential to broaden current conceptions of effective teaching. Music education researchers should realize the strength of the art form, and utilize its strengths in promoting creative dialog between music educator researchers, education researchers, and practicing teachers.

Implications for Music Teacher Education

This study demonstrates the strong presence of teacher beliefs in exemplary music teaching. A greater and continuous attention to prospective teacher's beliefs and ideas about the importance and potential impact of music on students could strengthen current music education in the public schools. In the past, undergraduate music education has often focused on methods courses separate from

courses such as foundations and philosophies of music education. Perhaps this separation has contributed to the current lack of understanding and purpose for the arts by both educators and the general public (Eisner, 1992).

In the preparation of future music teachers, different questions need to be asked to promote a sense of the complexities and moral challenge of teaching (Clark, 1990). These future teachers need to be supported in developing a conception of the classroom as a space for both student and teacher learning. A sense of optimism can result from teachers who truly believe in themselves, and the impact they can make.

Directions for Future Research

Interesting questions also arise from this study. If a teacher can be viewed as a composer, what other compositional forms might a different teacher use? Instead of attempting to define expert teaching, researchers might attempt to investigate the unique qualities of each expert teacher. What are the major elements that these teachers use? How do a teacher's beliefs inform his/her teaching? How might a practicing teacher's or prospective teacher's teaching be affected by examining the various components of his/her teaching such as beliefs, stance, and representation of the content? Continued research into these questions could inform prospective and practicing teachers about the integrated nature of the teacher and content area. Furthermore, by seeking answers to these questions, future research in teaching could also remain consistent with the "infinite beauty of music" (Haas, 1984) where many interpretations of one work are encouraged, valued, and respected.

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Author Notes

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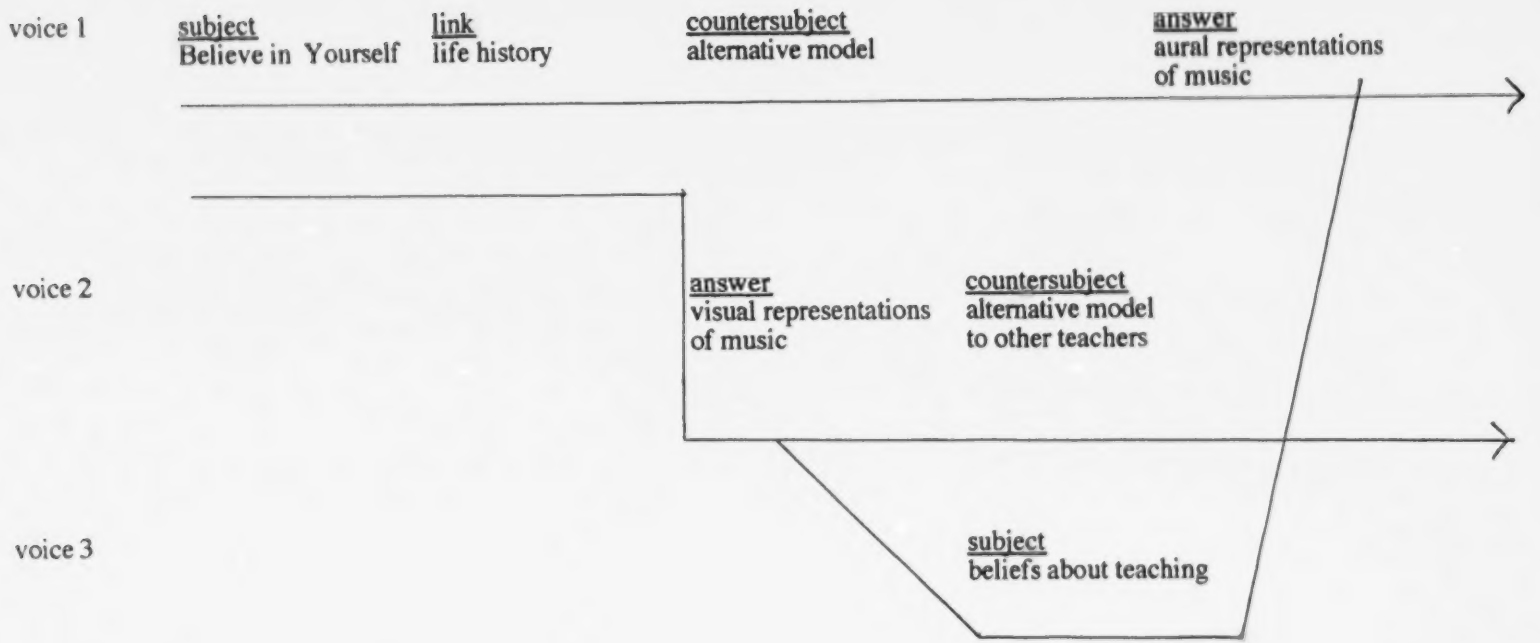
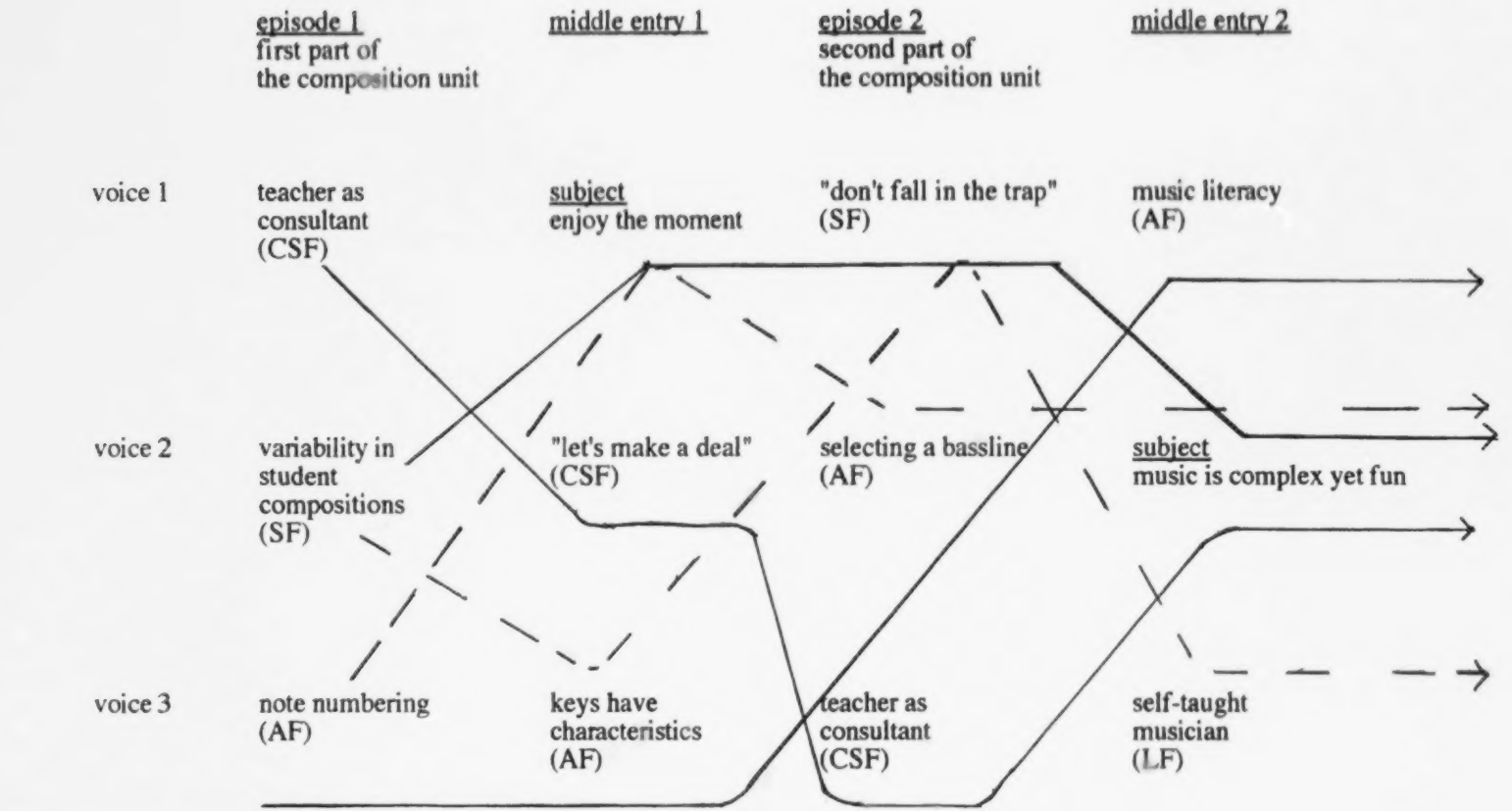
Figure Captions

Figure 1. Fugal Model of Mr. Gibson's Teaching: First Entry Group

Figure 2. Fugal Model of Mr. Gibson's Teaching: Development

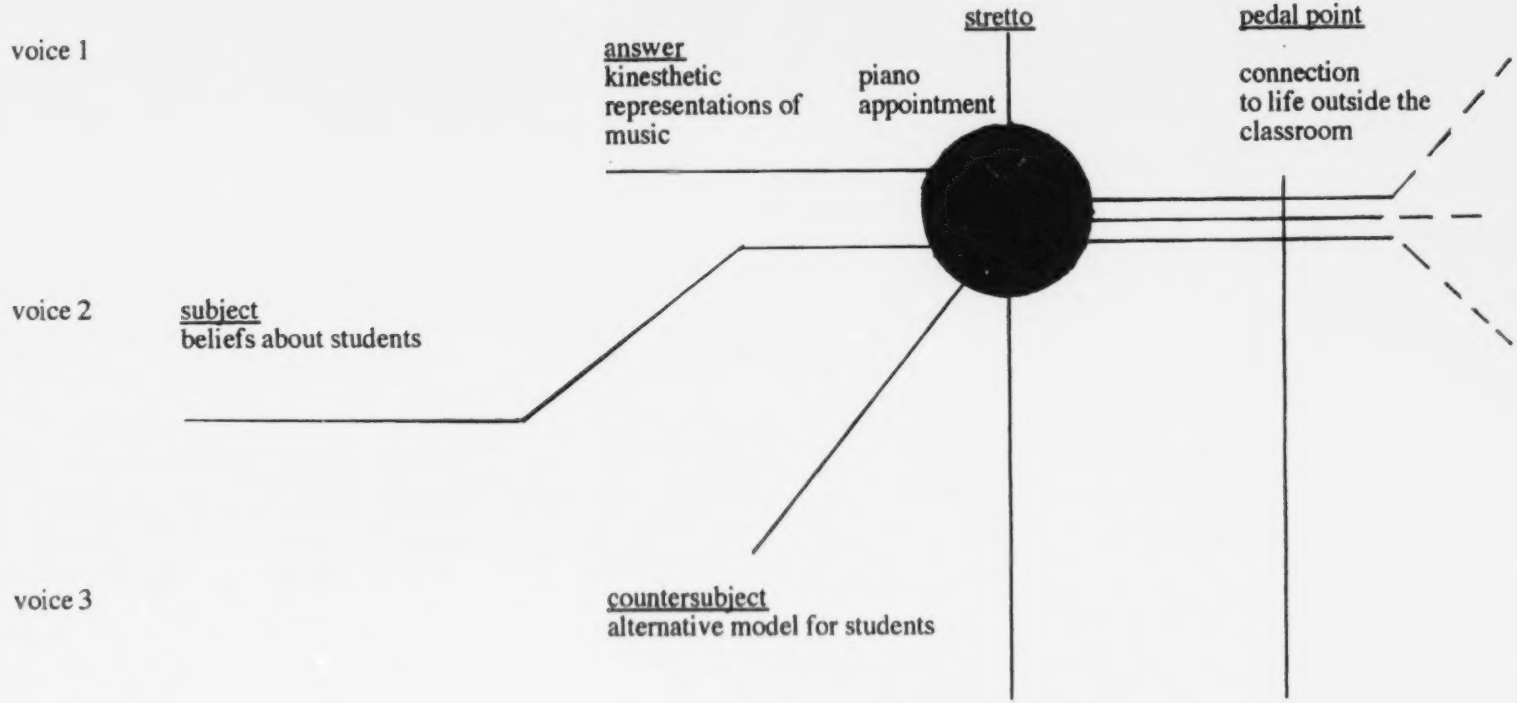
Figure 3. Fugal Model of Mr. Gibson's Teaching: Final Entry Group


voice 1
subject
Believe in Yourself
link
life history
countersubject
alternative model
answer
aural representations
of music
voice 2
answer
visual representations
of music
countersubject
alternative model
to other teachers
voice 3
subject
beliefs about teaching



KEY

CSF: countersubject fragment
SF: subject fragment
AF: answer fragment
LF: linking fragment


voice 1
voice 2
voice 3
stretto
pedal point
answer
kinesthetic
representations of
music
piano
appointment
connection
to life outside the
classroom
subject
beliefs about students
countersubject
alternative model for students